

DESIGN!

THE NEWSLETTER OF THE NEW SHERIFF • No.176 • JUNE 2021

Jugendstil in Helsinki

Pri Kali takes us on a modernist
architectural odyssey

Simple pleasures

Ensign Polyethyl on
the Club's annual
children's beach
weekend

Destination: Dandy

The what, where and
why of Sir Royston
Buckingham-Hurst,
proprietor of
gentleman's outfitter
Fogey Unlimited

Literary crackshot

Torquil Arbuthnot on
Geoffrey Household, pipe-
puffing penner of taut but
patrician adventure yarns

Dr Zarkov would be proud

Ever the late technological adopter, the NSC
re-biases the valves in the visi-screen to produce
a website that will work on your phone



The New Sheridan Club traditionally meets in the upstairs room of The Wheatsheaf, just off Oxford Street. The Wheatsheaf is one of Fitzrovia's historic pubs, a one-time haunt of Dylan Thomas, George Orwell, Augustus John and Julian Maclaren-Ross. In fact Thomas met his wife Caitlin in The Wheatsheaf and, legend has it, he was known to flash at women there as well. Fitzrovia's associations with literature go back to the eighteenth century. In the twentieth century both Woolf and Shaw lived in Fitzroy Square; Pound and Lewis launched *Blast!* at the Restaurant de la Tour Eiffel in Percy Street. John Buchan lived in Portland Place and in *The Thirty-Nine Steps* Richard Hannay has a flat there. Both Lawrences (D.H. and T.E.) took rooms there, as did Aleister Crowley, Wilfred Owen, Rupert Brooke and Katherine Mansfield.

The Next Meeting

The next Club Meeting will take place on **Wednesday 2nd June.**

Callum Coates will deliver what should be (Indian Coronavirus variant notwithstanding) our last purely online talk, *Shakespeare's Theatrical World and Modern Attempts to Reconstruct It—Or How I Learned to Stop Hating Shakespeare and Come to Love It*. Callum is a professional actor, historical interpreter and self-confessed nerd. He says, "Shakespeare's plays were written as mass entertainment and cannot have been as boring or unintelligible as they are often made today. Through my personal experience of theatrical experiment, I will attempt to explain how the

buildings, the actors and the audience all came together in a perfect fusion for passionate, engaged and intellectual entertainment."

The talk will be delivered online, either by YouTube or through the Zoom link below. Details to come.

There will in any case be a Zoom meeting for social purposes, running from 7pm and continuing after the lecture for as long as folk feel inclined: go to <https://us02web.zoom.us/j/86149367015?pwd=WIVad1NvTWVVMkoreVg0ZlFuZ3NqZz09> (meeting ID: 861 4936 7015, passcode: 864660). There is also a Facebook event at <https://www.facebook.com/events/472428957308552> which might be

useful to keep an eye on if we have technical problems and need to change the plan.

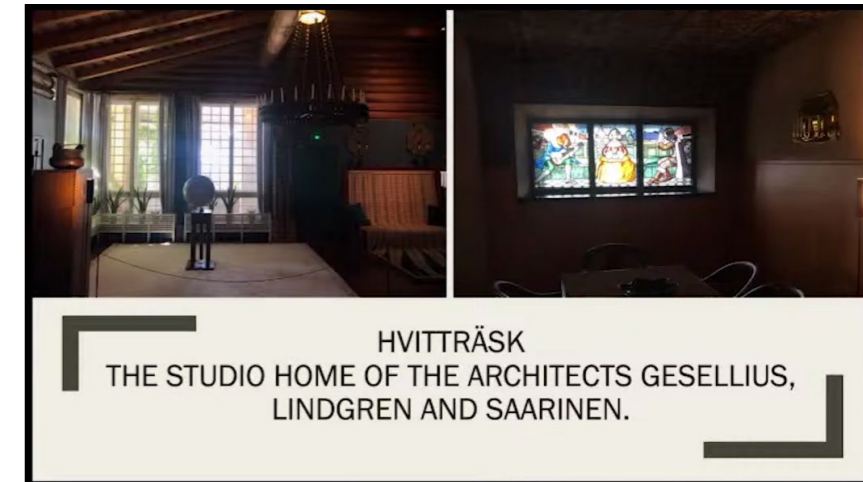
The Last Meeting

Last month's virtual talk came from Pri Kali, investigating Finland's unique take on Jugendstil architecture, a style related to Art Nouveau and Viennese Secessionism. In Finnish hands it produced something both modern and romantically traditional.

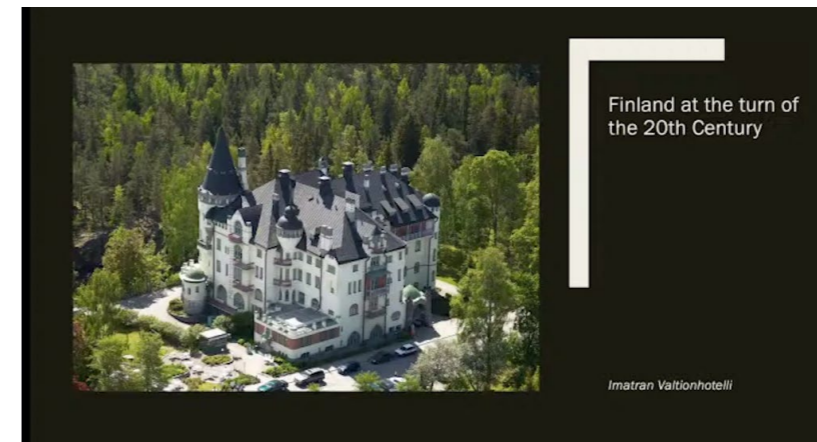
An essay version of this talk begins on page 4.



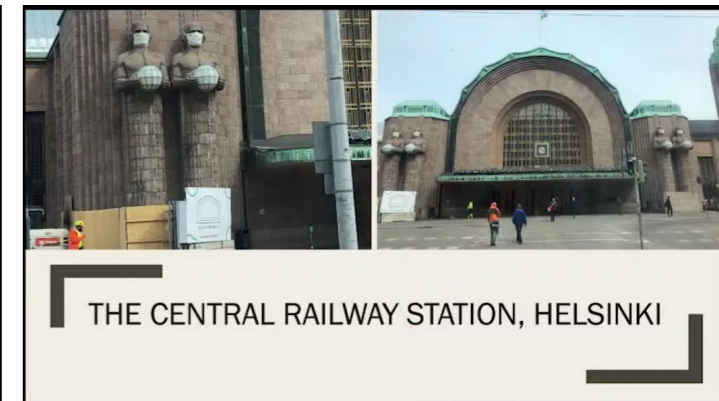
Shakespeare's Globe Theatre in its modern recreated form



HVITTRÄSK
THE STUDIO HOME OF THE ARCHITECTS GESELLIUS, LINDGREN AND SAARINEN.




Finland at the turn of the 20th Century

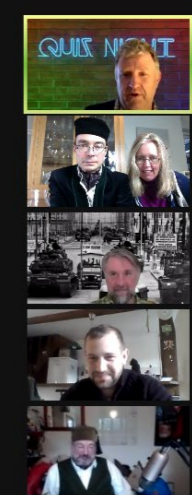


THE CENTRAL RAILWAY STATION, HELSINKI

The Rules



- Nobody could ever have known that this quiz needed to be written
- I don't think anyone's interested in picking over the details of what was going on while this quiz was being written, or who was paying for the wine that was consumed in its preparation
- There will be a full enquiry into the content and conduct of this quiz, at an appropriate time in the not-too-distant future
- You may play your Kuenssberg on any round, doubling the number of seats you will return from marginal constituencies



(Above) Highlights from Pri's virtual talk on Jugendstil in Helsinki, featuring video footage she shot in the city just a few days before; (left) hijinks from our continuing series of weekly, and occasionally topical, Zoom quizzes—after lockdown ends the plan is to continue on the third Wednesday of the month

Jugendstil in Helsinki

A BEAUTIFUL JEWEL OF Art Nouveau architecture lies quietly in Helsinki, Finland. Located in the north-east corner of Europe, this Nordic country has been ruled over by two powerful empires, and has been an independent state for only just over one hundred years. For most of the rest of over 800 years, the architectural influences from its neighbours (and at different times, ruling nations) have been incredibly strong. Finnish architecture, which started coming more into its own in the 19th century, was founded on international influence and on Art Nouveau (called Jugendstil in Germany and the Nordics).

Going back in history to understand how Finns originally lived and survived in their often-challenging northern climate, the oldest recognised type of building in Finland, which was mainly in use until the 19th century, is a hut called a *kota*, which is covered in fabric, peat, moss or timber. The Sami people of Lapland sometimes still use this type of building. Another important architectural development

Pri Kali takes us on a modernist architectural odyssey

was the sauna. These are still hugely popular today, although modern versions are often distinct from earlier types, mainly in that they let smoke out during the wood burning/heating process.

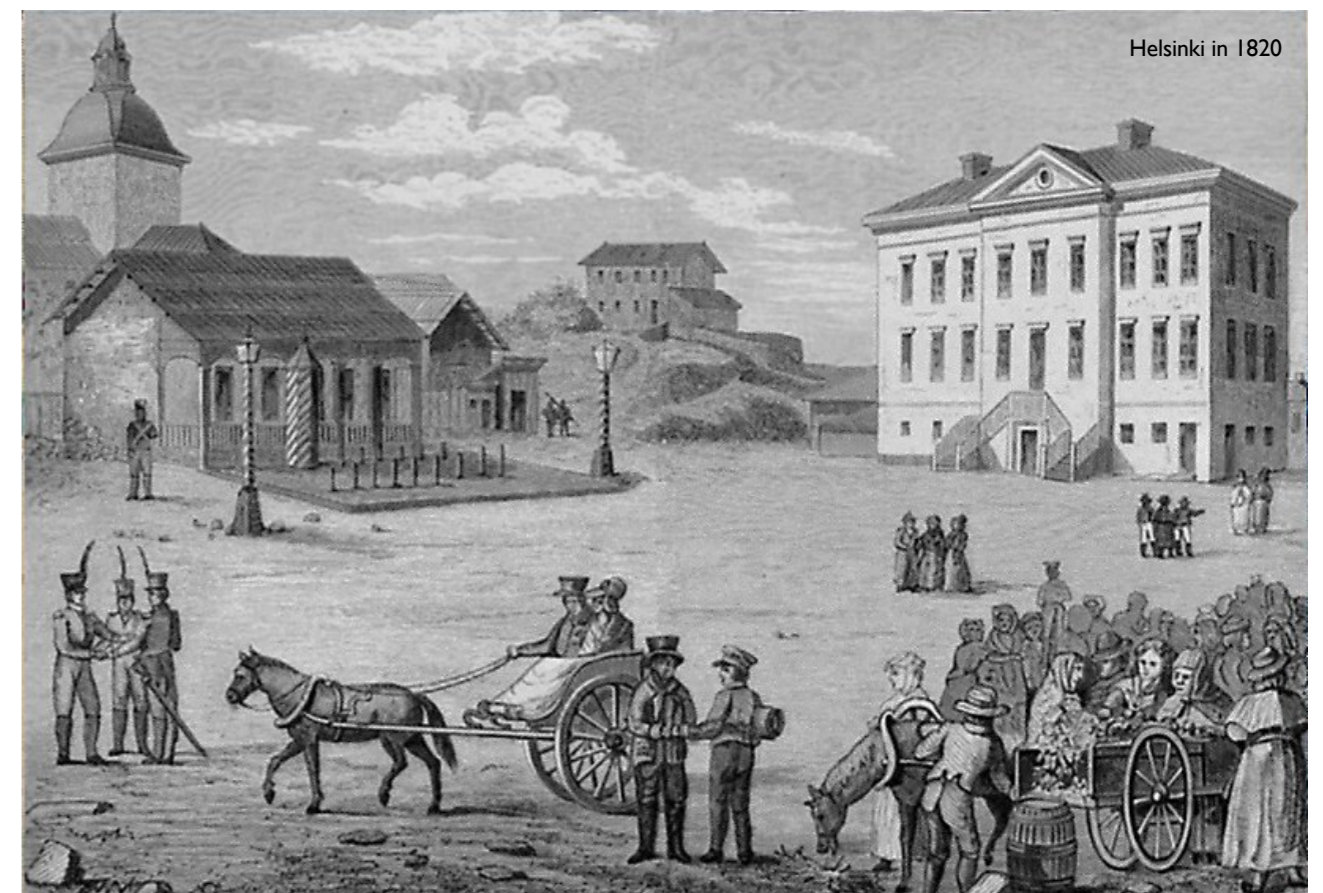
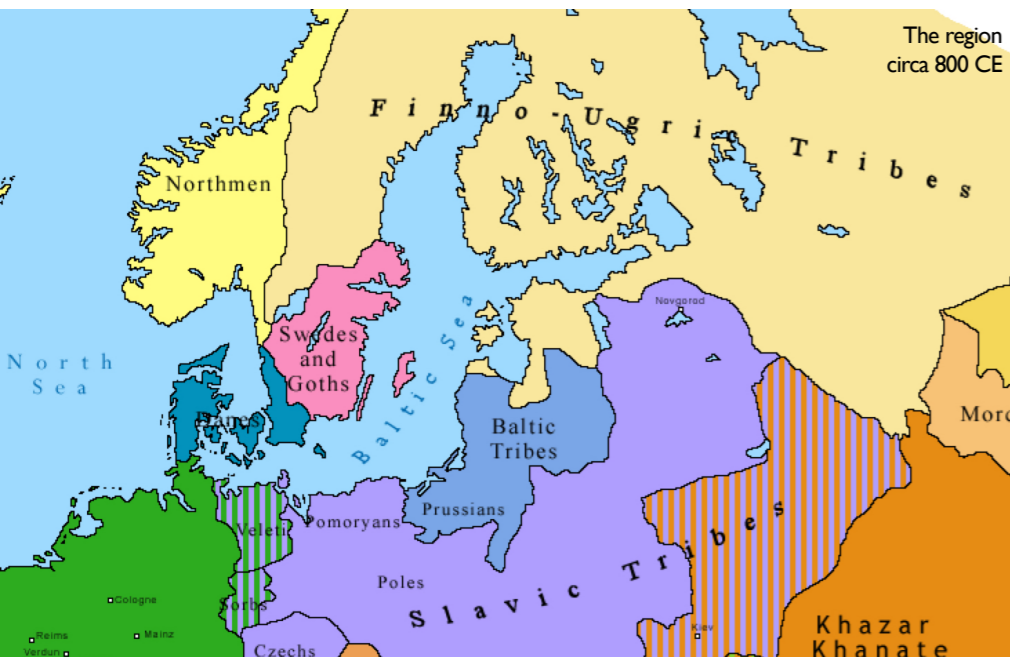
The contact with Sweden to the west has been ongoing for centuries, although settling of Vikings in the Åland Islands (an archipelago in the Baltic Sea, between Sweden and Finland) was probably the first clear move of Swedes into Finnish territories.

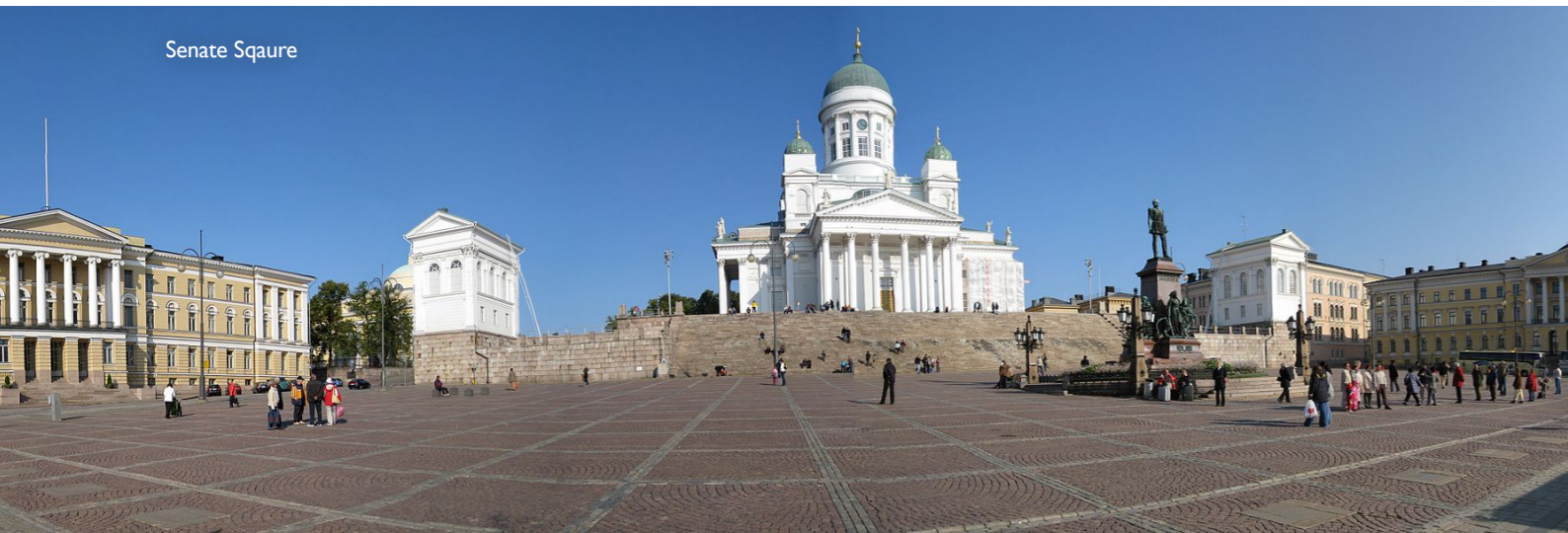
Records of Swedes conquering and “Christianising” Finland are first found in the 1150s, with Swedish rule in Finland being more formally established during the Second Swedish Crusade, around 1249. Under Swedish rule, medieval castles and churches were built from stone. Examples of Swedish castles in Finland include Kastelholm in Åland, Turku Castle and Raseborg Castle.

Helsinki was originally a small trading town known as “Helsingfors”, built to counter the Hanseatic League’s Reval (modern-day Tallinn

in Estonia), which is located across the Gulf of Finland. At first the town struggled to grow and was overcome by disease and poverty. However, this started to change after 1748, when the Sveaborg fortress was built on an island just south of Helsinki, in a Rococo style. But by early in the next century it still had bordering on only 4,000 inhabitants.

Then in the early 19th century, in 1809, with the Diet of Porvoo, Tsar Alexander I of the Russian Empire proclaimed himself the new ruler of a territory called the “Grand Duchy of Finland”. He promised to maintain the Finns’ faith and





Senate Sqaure



Valtionhotelli



laws. Alexander declared Helsinki—strategically located closer to the Russian border, with Sveaborg protecting its coast to the South—the new capital of the Grand Duchy of Finland. Notable building works were completed during that time and, although sometimes described as a mini-St Petersburg cityscape, are highly impressive in their own right. These include the Neoclassical Senate Square, much of which is in public use, as well as the Helsinki University Library and certain government buildings.

Finland in the 20th century

As a Grand Duchy of Russia, Finland had increasing independence from its rulers, but

when Tsar Nicholas II came into power, he introduced a greater process of “Russification”.

There was a strong reaction to this—in music (Sibelius), in art (Gallen-Kallela) as well as in architecture. The Finnish Architects Club, founded in 1892 within the Swedish-speaking Engineering Society (Tekniska Föreningen), in 1903 published the first edition of *Arkitekten*,

Swedish for “The Architect”, and this further developed Finnish-specific ideas and styles. It would become part of a flourishing Finnish “identity”, alongside the assembly and publication of Finland’s national epic the *Kalevala* and the Jugendstil style of architecture, as well as the fight for Finnish independence.

Finnish Jugendstil features both nationalistic and mythological symbols and imagery, often taken from the *Kalevala*. Additionally, the discovery of soapstone in Finland—a metamorphic rock that is easily carved—facilitated the development and deployment of the style.

Classic examples of Jugendstil can be seen in buildings designed by Gesellius, Lindgren, and Saarinen in key state buildings such as the



Helsinki Central Railway Station (with its current Covid-conscious decorations)



The National Museum



Srockman department store



Hvitträsk, the studio home of the architects Gesellius, Lindgren and Saarinen



National Museum (Kansallismuseo/ Nationalmuseum) and Helsinki Central Railway Station (Helsingin päärautatieasema/ Helsingfors centralstation) as well as works by Lars Sonck, and Wivi Lönn—who happens to be one of Finland’s first woman architects.

One notable, beautiful building worth visiting when in Finland is not in Helsinki but in the Eastern city of Imatra. Valtionhotelli (“the state hotel”), originally known as Grand Hôtel Cascade, is built on the impressive rapids that once flowed 24 hours a day and were a popular tourist site for visitors from St Petersburg, although now the rapids have been mainly channeled to produce hydropower. Valtionhotelli is the only Nordic Art Nouveau-style construction that was actually built to function as a hotel. It has accommodated Russian aristocracy and other visitors for over 100 years. Its impressive chamber-like rooms are unfortunately not matched by grand cuisine,

nor are the rapids any longer flowing alongside the hotel. Nevertheless a stay does help immerse oneself in the Jugendstil movement of the time.

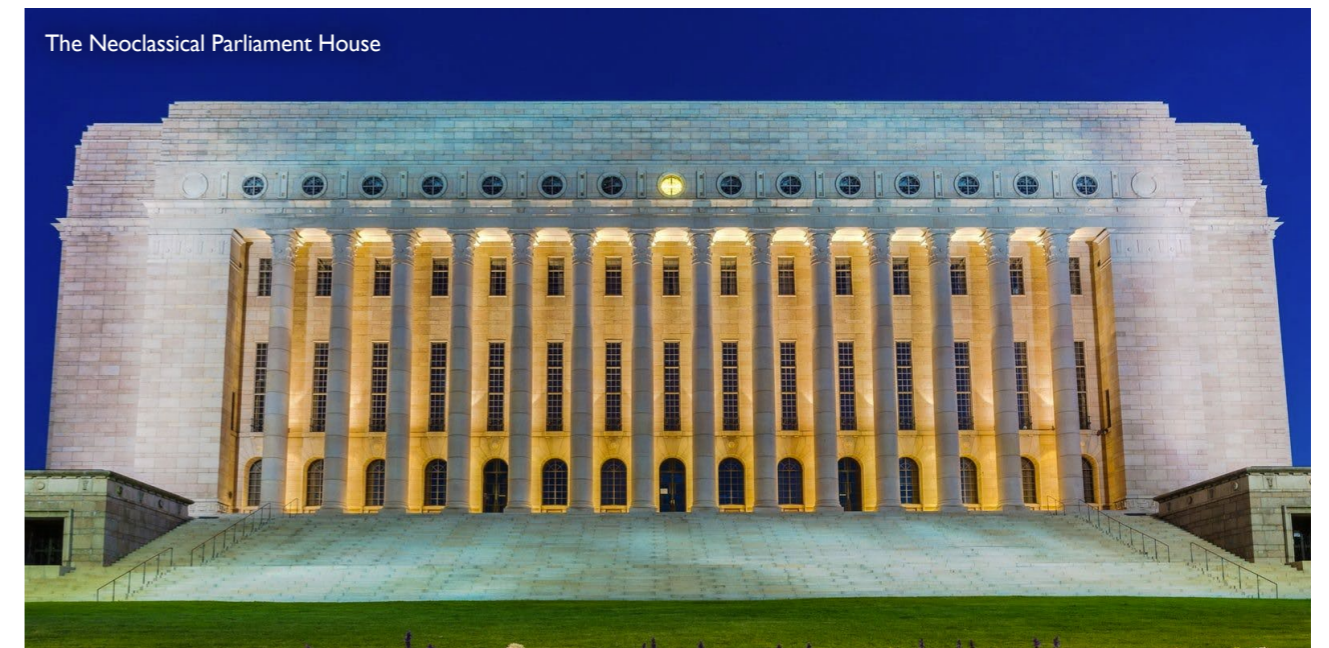
Some criticised the stagnant tastes and mythological approaches as well as the eventual institutionalisation of Jugendstil. And some, such as Frosterus, combined elements of this style with Classicism. Eventually Eliel Saarinen, the master of the Jugendstil style, emigrated to the United States in 1923, after winning second prize in the Chicago Tribune Tower competition in 1922. Back in Finland, architects quickly moved on to Modernism, and the next generation of prominent Finnish architects included the world-renowned master of the Scandinavian Modern style Alvar Aalto.

Over time, the Jugendstil style was associated with the bourgeoisie and there was a return by Finns to Classicism in the 1920s and 1930s. The Finnish Parliament building, built in 1931 and designed by Sirén, is a good example of the “Nordic Classicism” that was in vogue.

All in all, Jugendstil in Helsinki and over the rest of Finland probably lasted less than 20 years—yet within that time a lot of new neighbourhoods in the established capital were built, and today many beautifully-painted and well-preserved buildings are there for anyone walking on the street to admire. Its Jugendstil buildings are a hidden gem of early 20th century Nordic architecture. They are worth mapping out and visiting at some point when travel is easier, including the highly-recommended neighbourhoods of Eira, Töölö, Kallio, Kluuvi and Ullanlinna.



(This page) Examples of Helsinki Jugendstil



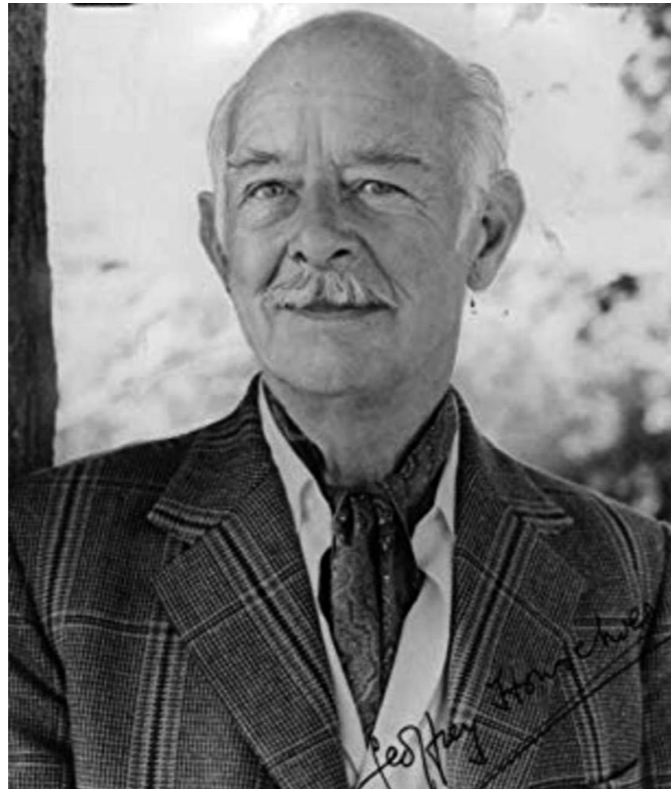
The Neoclassical Parliament House

GEOFFREY HOUSEHOLD

By Torquil Arbuthnot

GEOFFREY HOUSEHOLD'S LIFE began innocently enough. He was born in 1900 in Bristol, England, into a “conventionally and mildly cultured environment”, educated at Oxford University, and slated for a respectable career in international banking. He had a friend in Bucharest who offered him the equivalent of a modern-day apprenticeship to go and learn to be a banker for a salary of £400 a year. During his time in Bucharest he was actually quite wealthy. His salary was soon raised to £700, and with the Romanian leu falling from 25 to 700 to the pound he was enjoying the high life.

But one day he jammed his umbrella into the grillwork of the bank's gate, placed his bowler on the handle, and boarded a night train for Madrid. In the years that followed his break for freedom, Household sold bananas in Spain and printing ink in Latin America and spent five years during the Second World War as a British Intelligence officer in Romania, Greece, Syria, Iraq, Palestine and Germany. In his autobiography he wrote: “My feeling for Nazi Germany had the savagery of a personal vendetta.”



“If a man is clean shaved and has a well-fitting collar and tie—even reasonably dirty—he can get away with a multitude of suspicious circumstances.” – *Rogue Male*

He was the author of many celebrated novels of adventure and suspense, including *A Rough Shoot*, *Watcher in the Shadows*, *Red Anger*, *Dance of the Dwarfs* and *Hostage: London*. He delighted in flight-and-chase novels that were often narrated in the first person by a gentleman adventurer.

Among his best-known works is *Rogue Male* (1939), a suggestive story of a hunter who becomes the hunted. It appeared just before the outbreak

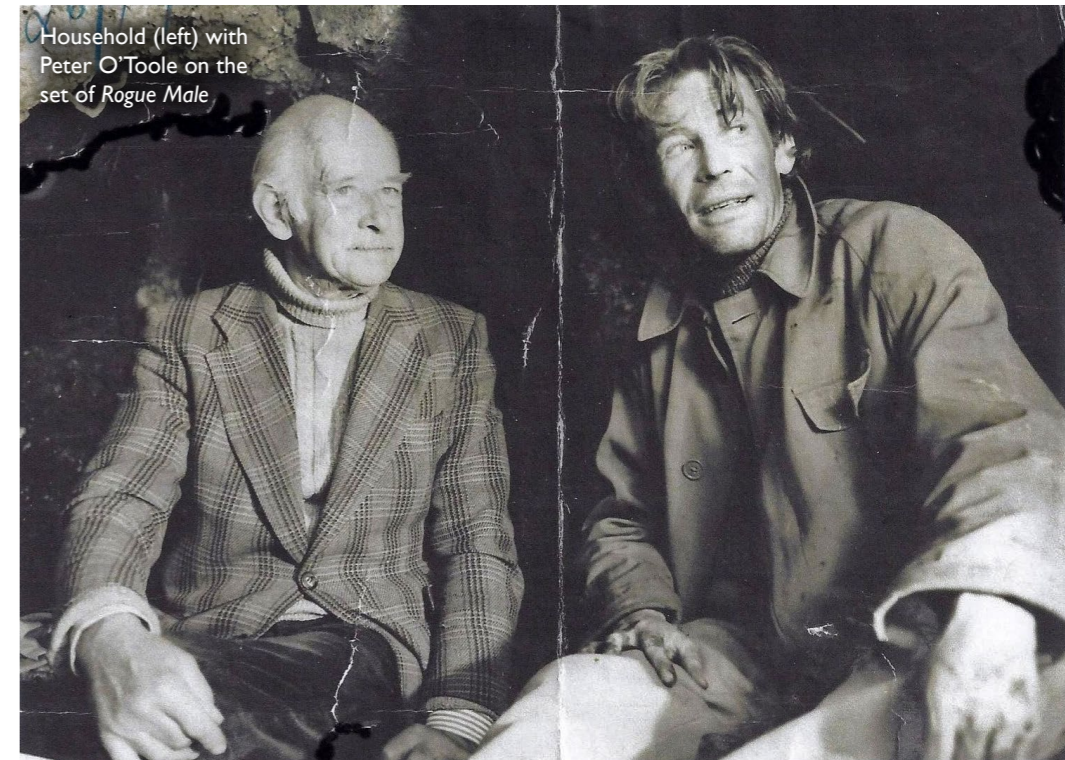
of the Second World War and started with a scene in which an English sportsman looks at his target, an unnamed European dictator, through a rifle sight. The protagonist, a big game hunter, is caught stalking the sinister dictator of a nameless state and by killing him may perhaps alter the course of world history. Household does not specifically mention Germany, Hitler and the Nazis, but he doesn't on the other hand leave many alternatives.

The narrator says: “Like most Englishmen, I am not accustomed to inquire very deeply into motives... I remember asking myself when I packed the telescopic sight what the devil I wanted it for; but I just felt that it might come in handy.”

The hero is tortured and thrown from a cliff, apparently to his death, but he survives miraculously and escapes to England. However, his pursuers do not give up the chase. Even back in his native Blighty he is hunted down by the agents of the dictator, forced to become an outlaw now wanted for actual murder after he finishes off one of his foreign pursuers in the bowels of the London Underground. After a showdown on the moors of Dorset the hero writes in his confessional diary that one must hunt animals in their natural surroundings—and the natural surroundings of human beings is the city. “I shall not miss,” he promises. *Rogue Male* deals with a basic moral problem: if the death of one person could save a number of lives, does it justify the killing of the person in question?

The book opens with this splendid paragraph:

I cannot blame them. After all, one doesn't need a telescopic sight to shoot boar and bear; so that when they came on me watching the terrace at a range of five hundred and fifty yards, it was natural enough that they should jump to conclusions. And they behaved, I think, with discretion. I am not an obvious anarchist or fanatic, and I don't look as if I took any interest in politics; I might perhaps have sat for an agricultural constituency in the south of England, but that hardly counts as politics. I carried a British passport, and if I had been caught walking up to the House instead of watching it I should probably have been asked to lunch. It was a difficult problem for angry men to solve in an afternoon.

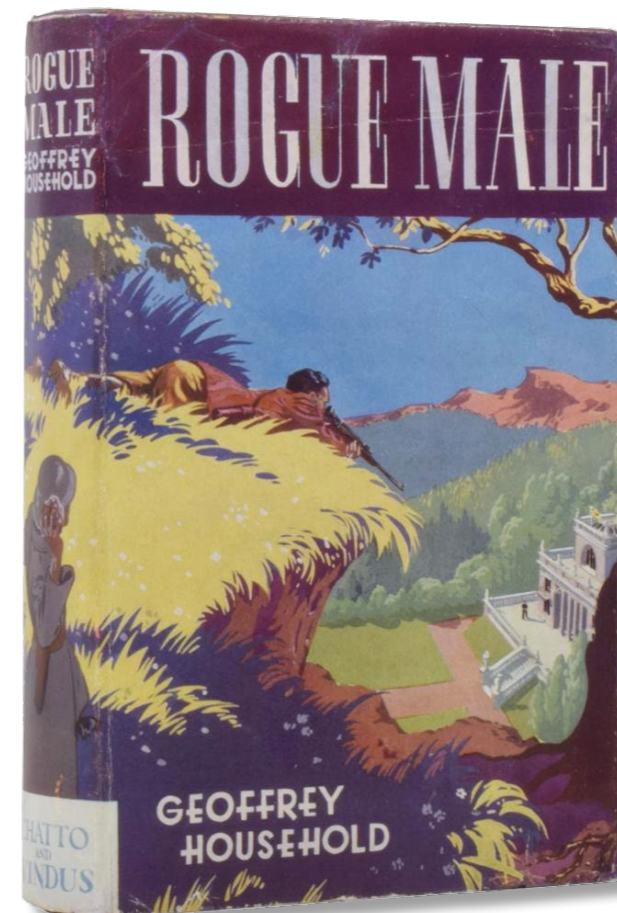


Household (left) with Peter O'Toole on the set of *Rogue Male*

During the filming of the BBC adaptation of *Rogue Male* in 1976, Household stood on the sidelines, pipe in mouth, roaring his approval at Peter O'Toole in the title role. The two of them consumed vast quantities of alcohol before filming resumed after lunch.

He died peacefully on 4th October 1988 at the age of 87. An obituary said, “Geoffrey Household was a true Englishman. He loved

his gardening, was passionate about cats, very rarely had his pipe out of his mouth, ate three large meals a day (cooked with some expertise by his Hungarian wife) drank vast quantities of Spanish Rioja, pink gin and rough Cognac and above all loved life. He disliked the title of ‘novelist’ and thought of himself as a ‘craftsman’. As a writer, he described himself as “sort of a bastard by Stevenson out of Conrad.”



THE BROGUES GALLERY

WITH ARTEMIS SCARHEART



In which a Member of the New Sheridan Club is asked to introduce themselves to other Members so that those at Home and Across the Seas may all get to know fellow Club Members. No part of this interview may be used in court or bankruptcy proceedings.

Sir Royston

Name or preferred name?

Sir Royston Buckingham-Hurst.

Why that nickname or nom de plume?

Part family name, part Edwardian and obviously part porn name (first pet, street you grew up on, etc., etc.).

Where do you hail from?

1914.

Favourite cocktail?

An Itchy Ricket Against the Bandstand.

Most Chappist skill?

Talking twaddle at great length.

Most Chappist possession?

My Huntsman shooting suit and Edwardian riding boots.

Personal Motto?

"He who dares wins, Rodney." No, actually, "Its your world, you can change it".

Favourite quotes?

"It won't suck itself," or "Now we know."

[I'm guessing Steel Panther and That Mitchell and Webb Look, but it's probably best not to ask -Ed]

Not a lot of people know this about me...

I used to be a goth..



How long have you been involved with the NSC?

Since 2004, I think.

How did you hear about the Club to begin with?

At an orgy.

What one thing would you recommend to fellow Members and why (cocktail, night out, tailor, watchmaker, public house, etc.)?

A wonderful online emporium stocking vintage and traditional gentlemen's accountments called Fogey Unlimited.

Your three chosen dinner party guests from history or fiction and why?

Les Dawson, David Bowie and Adolf Hitler.

Favourite Member of the Glorious Committee?

Answer: Artemis Scarheart
Clayton, of course.

Have you done a Turn yet? If so what was it on, if not what are you planning to do?

I was interviewed by Marcus Brigstock at the NSC night once!

Thank you for allowing yourself to be interviewed in the palatial surroundings of the NSC Club House. On behalf of the Members may I respectfully ask you to resign.



Step back to a time when a Gentleman knew how to dress... We are committed to bringing you all those items a real Fogey Gentleman wishes to wear... but can't find nowadays. Be it a pair of braces... Sock Suspenders, Detachable Collars, Sleeve Garters, A tweed Shooting suit, or indeed a Trilby or Bowler... fear not.

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Welcome. Step back to a time when a gentleman knew how to dress. Be it a pair of braces, sock suspenders, a tweed shooting suit, or indeed a trilby or bowler, fear not. Many items we stock are difficult to source nowadays—waistcoats, traditional underwear, stiff collars, etc. Just about anything not found on the modern "yoof". Step inside and have a nice cup of tea. Try on anything you wish and don't forget to pay before you leave!

As an esteemed member of the NSC, it takes a certain amount of stamina, so the least we can do is offer you a discount.

20% discount on an order over £20.
Use the code NSC21 at the checkout.

One discount per customer.. Unless you ask nicely and I'm in a good mood. You may get another. Really!

THE SHERIDAN CHILDREN'S WEEKEND AT THE BEACH 2021

Report by Ensign Polyethyl

HASTINGS. SCENE OF OUR long-awaited gathering. A year of distancing ended in a holiday park on the cliffs above Hastings. Gathering on the Friday night and sitting together, in a weekend lodge, to eat a Chinese takeaway, *together*. The exuberance of being able to share a dinner, after so long, was delicious. Toddlers had grown to be children since last we saw them. There is no enjoyment that can match tasty food eaten in good company, with jokes flying.

Saturday morning's rainstorm seemed a perfect moment to take the little darlings on a walk through the bluebell wood. We felt that their characters needed building. After all, if it ain't raining, it ain't training, and we have a duty to train the next generation of the Sheridan Club. Raindrops glistening on bluebell petals is precisely the sort of beauty with which to enlarge their souls. Once they had stomped in puddles deeper than their wellingtons we finally agreed to return to the shelter of the cabins.

After lunch the sea breeze chased the rain

away and we walked along the clifftops to the funicular, which plunges precipitously down to the beach. The views are breath-taking. And I found myself uttering an inarticulate prayer to the patron saint of engineering as the descent began. Oh my, that's steep. The beach, with all its fishing boats, was a rich source of opportunity for poking interesting things with sticks. Stones were thrown. Waves were dodged. Until one wave claimed victory, resulting in a sodden little girl. The retailers of Hastings saw a sales opportunity and snapped it up. One sodden little girl was re-kitted in a smart new outfit, completed by a perfect pair of desert boots, allowing her to re-enter the fun.

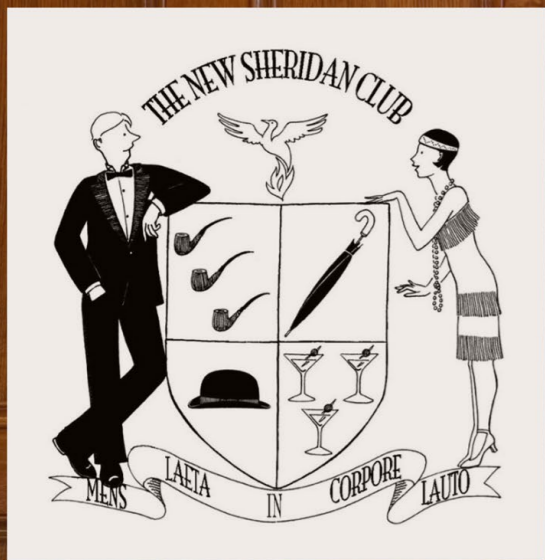
Saturday evening saw a cluster of small Sheridanites cavorting in a hot tub. Normally I camp on Sheridan Children's weekends. After all, God created tents, and they are good. But due to pandemic rules I was forced to leave my tent at home and submit to experiencing a warm holiday cabin, with a hot tub. Six small people played splashy

splashy and they said that it was good.

Sunday saw us straight back down on the beach. We tried swimming, but the waves were so lively that even I thought that discretion was the better part of valour. Hastings is superbly provided with beachfront fun. Trampolines were bounced upon. A hotly competitive game of crazy golf experienced normal levels of cheating. The climbing frames were scrambled over. Fish and chips were eaten while hiding from a rain shower. But the star attraction was the rollercoaster, squeals of glee.

Thank you to my fellow Sheridanites. Thank you for breeding pleasant children. It is a joy to spend time with them, so I can't wait for next year. (Which my daughter insists is to occur somewhere with a rollercoaster.)





Welcome to the New Sheridan Club

We're an amiable bunch of coves, given to doffing our hats to ladies, twirling both canes and moustaches (sometimes simultaneously, if we haven't had too much to drink yet) and devoting at least half an hour each morning to perfecting our tie knots.

Of course, if you're a lady yourself, you don't have to grow a moustache, and your ladies make up roughly half our membership, so you might be a bit more female orientated.

What do we do? We simply meet, to quaff a drink and to wind-up gramophones. Membership might meet them. We also offer a calendar which we think might appeal to you. So feel free to let us know if you like what you see, perhaps you'd care to contact us.

Chin chin!



CLUB NOTES

A New Website for the Club

NEVER LET IT be said that the New Sheridan Club is over-hasty in adopting new technology, but I had been aware for some time that the old NSC website, cobbled together in Dreamweaver over 14 years ago, was not what they call “responsive”. It was designed on a desktop computer and intended to be viewed that way. If you tried looking at it on your telephone screen it was like looking at it on a desktop computer but from 30 feet away. Yet they tell us that young people increasingly probe the internet on their phones by preference. Moreover, two or three years ago Google announced that it would thenceforth be down-ranking websites that were not mobile-optimised, so it was only a matter of time before I had to address the matter. (And I managed to get through 14 months of Covid lockdown thumb-twiddling before actually

doing anything about it—a triumph of indolence, though I say so myself.)

The upshot is that we have a new website, at the same URL as the old website (www.newsheridanclub.co.uk). In terms of what you can learn from it, it's much the same as the old one but it should present itself in a way that is more accessible, especially on a tiny screen. If you do encounter any problems, such as broken links, missing or garbled text, pictures that won't load, etc., do let me know through the main email address on the Contact page.

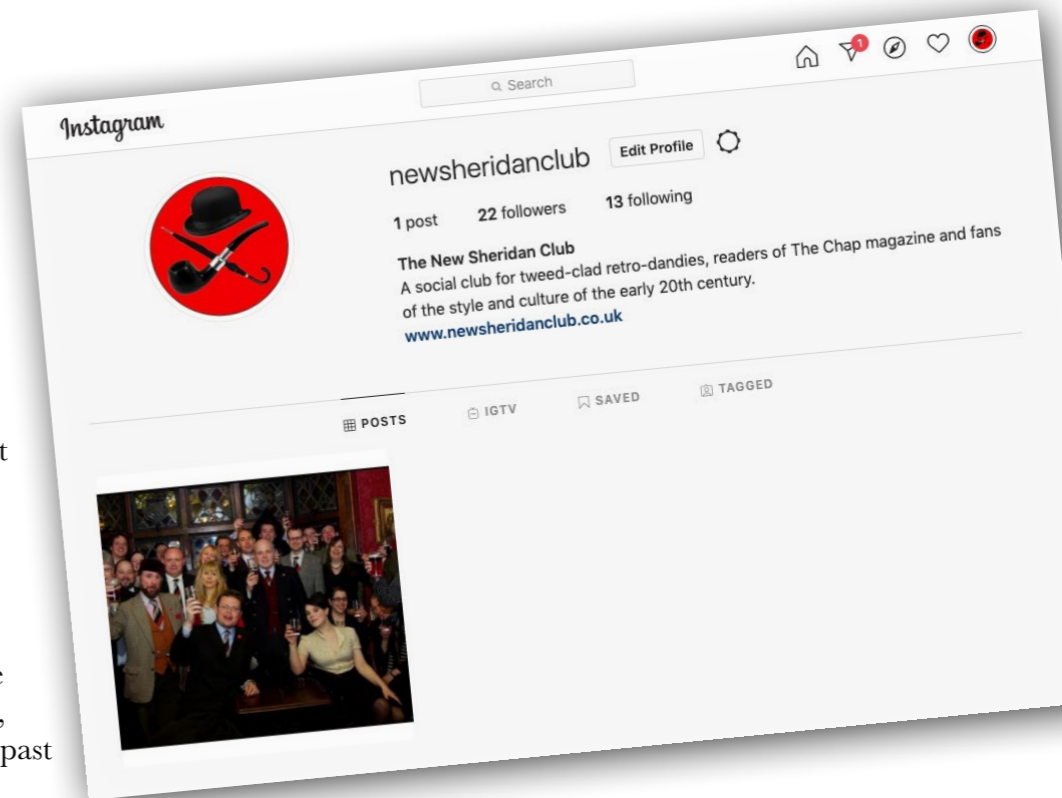
Accessing the newsletter

Laughable as it sounds, access to issues of *Resign!* is intended as a privilege of Membership. On the old website there was no direct link to the newsletters page from the rest of the site. Now you'll see that the Magazine page is clearly navigable—but you'll need a password to view it. That password is: **needfortweed**.



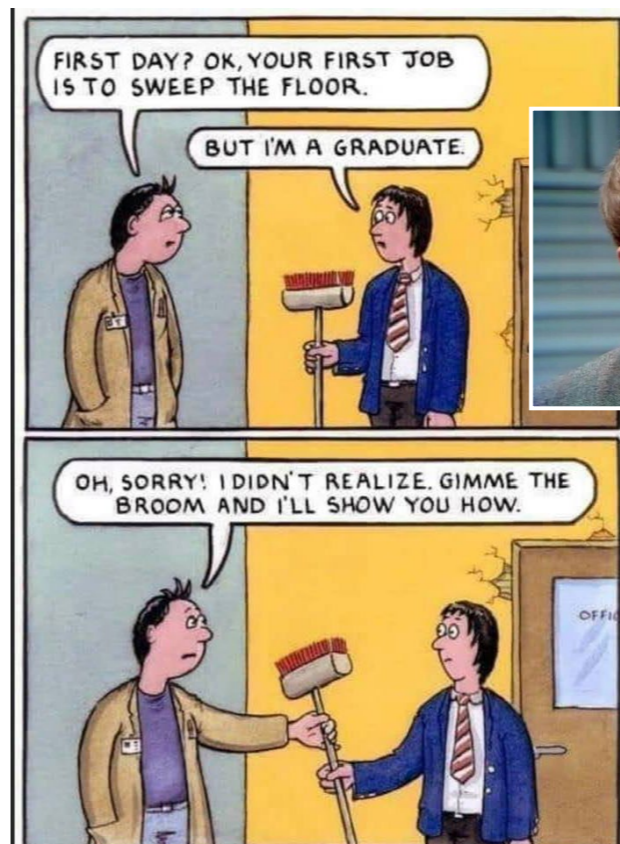
Instagram Already

NOT SATISFIED WITH embracing responsive web technology, we've had a rush of blood to the head and created an Instagram account as well (@newsheridanclub). There's not much there at the moment, but just you wait. Many thanks to Francis Giordanella (@dandyfrancis) for suggesting the idea. In the meantime you can, of course, see hundreds of photos from past events on our Flickr page.



Club Tie Corner

AS TRADITION DICTATES I'll start with some actual ties before things slump into the surreal. (Left) I think we've had him before, but Dustin Hoffman in *The Graduate* (1967) has clearly been tapped for NSC, as spotted by Fruity Hatfield-Peverel; (bottom left) Acturius sends this cartoon illustrating how much joining the NSC can boost your employability; (below left) a well-connected criminologist (Graham Chapman) discusses the sociopath Dinsdale Piranha on the



Monty Python episode “Face the Press”, from Col. Choke; (below) Mark Christopher reveals the secret of the success of Richard Kleindienst, 68th US Attorney General.





(This page, clockwise from top left) Two quite different points on the scale of machismo, a scene from *Emmerdale*, courtesy of Bill Murphy, and James Coburn in *Pat Garrett and Billy the Kid* (1973), from Ivan Debono; the Queen showing her support for plucky British fops and wastrels, from Torquil Arbutnot; last month Michael Portillo just about pulled off the Oxford Bag look in his *Great British Railway Journeys* TV series—this time it's just a travesty, notes Christopher Gannon; meanwhile Col. Choke's "niece" is in town for a weekend of high-octane fun. (Facing page, clockwise from top left) Debono has news that the Committee have formed a crime-fighting collective, the C-Team, and he is also marketing an iron specifically for pressing Club Ties; Suzanne glimpsed the Committee once again fleeing debtors on an episode of *Wycliffe*, while Stephen Smith realised you can always find the Committee by following the gin courier; Col. Choke has kindly donated to the Club car pool again, while Adrian Prooth prefers a more elegant mode of transport; Debono's time-saving new keyboard has a CTR-ALT-Resign option.

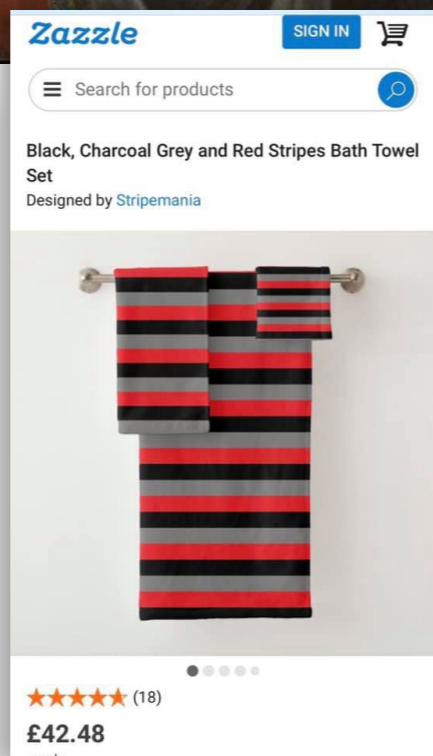




(This page, clockwise from above) Ivan Debono presents two visions of heaven, first this Club angel who looks after Members in times of need (the jury is very much out as to whether he's any good at it or not) and this saucy 18th-century lady, coquettishly nailing her colours to the mast, as it were; on a bathetic note (and bathetic, geddit?) Will Smith has found some new towels; clearly I'm taking the wrong approach with the Club merchandise—as Suzanne points out, someone here has plaited together some old bootlaces and is flogging them for \$355; Suzanne also



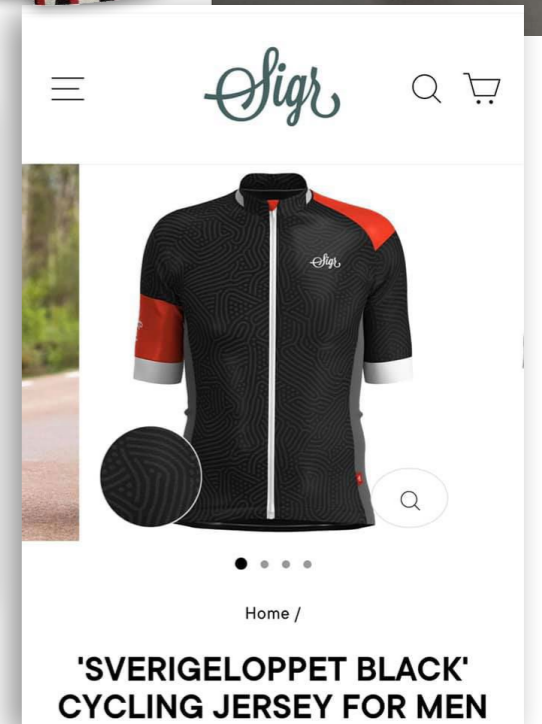
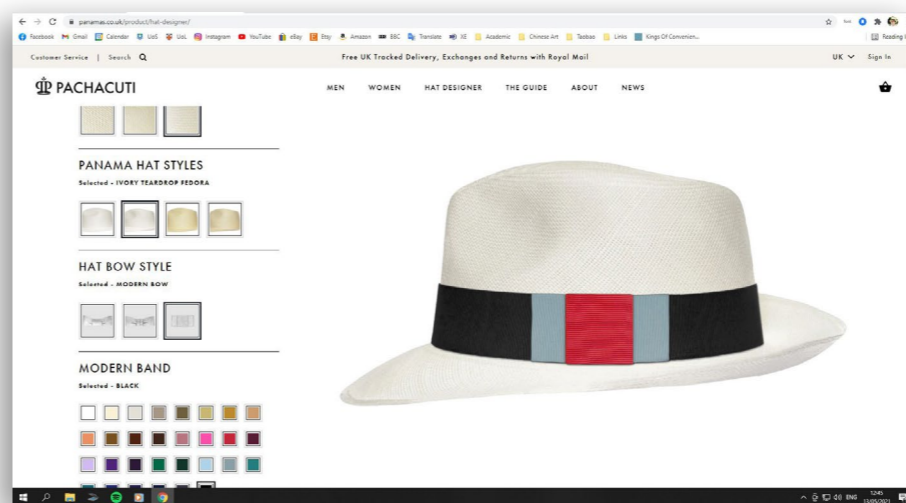
AMBLEM CHARM BRAIDED BRACELET
\$355.00



sends these costumes from the prestigious Montevideo carnival.

(Facing page, clockwise from top left) Fashion news: Col. Choke seems strangely pleased to have discovered this young man whom

he insists is the Club peddler of "pot/whisky/French postcards"; Debono meanwhile presents this dog, though I'm not sure it appreciates the nobility of the garment it has been made to wear. inveterate traveller Suzanne has discovered this flexible Club tartan sari, surely suitable for a range of climates and cultures; likewise this shirt from Frances will work both at an avant garde cocktail party and on an Expressionist battlefield when you really need something to break up your outline; Will Smith presents this cycling jersey, which he thinks would be nice in tweed, if perhaps rather scratchy; this Panama hat from Charles Tsua is a real thing—Pachacuti offer a service where you can design your own hat band; to complete the globetrotting, Benjamin Negroto has just commissioned a Club kimono.





(Clockwise from above) Place mats stolen from the Club restaurant by Frances Mitchell; handy sticky notelets from Debono (described as “writable” though the completely black one may prove a challenge); the Earl of Essex was justifiably delighted to discover that Gray-Nicolls make a Club cricket bat; I think he’s featured before, but the Club parrot (spotted by Debono) has now stolen the garnish from the Chairman’s Pimms, so all hell is breaking loose; if you fancy a back-to-nature break sleeping under the stars (and obviously you don’t) here are two choices for you—first this Club cocoon thing, guaranteed for hyperspace sleeps of up to five years (Debono again) or this



flimsy yurt thing from Col. Choke, “for the Sheridanite at home, home on the range”. Eek. Finally, pious Luigi has founded the Church of Christ Sheridanite.



Forthcoming Events



BOTH OFFICIAL NSC JAUNTS (🚫) AND THIRD-PARTY WHEEZES WE THINK YOU MIGHT ENJOY

FOR THE LATEST developments, see the Events page at www.newsheridanclub.co.uk plus our Facebook page and the web forum.

Since we’re still under a lockdown for most social activity, scheduled physical events may be cancelled so do check.

🚫 NSC Virtual Club Night

Wednesday 2nd June

7pm GMT

See page 2. Callum Coates will deliver what should be (Indian Coronavirus variant notwithstanding) our last purely online talk, *Shakespeare’s Theatrical World and Modern Attempts to Reconstruct It—Or How I Learned to Stop Hating Shakespeare and Come to Love It*.

The talk will be delivered online, either through YouTube or Zoom. In any case there will also be a Zoom meeting from 7pm for social purposes and continuing after the lecture. The link for that is <https://us02web.zoom.us/j/86149367015?pwd=WlVad1NvTWVVMkoreVg0ZlFuZ3NqZz09> (Meeting ID: 861 4936 7015, Passcode: 864660).

There is a Facebook event at <https://www.facebook.com/events/472428957308552>.

Chintz: Cotton in Bloom

Until Sunday 12th September

11am–6pm

The Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF

Admission: £11.50 from ftmlondon.digitickets.co.uk

One for fashion historians, this collection tells an extraordinary story, spanning hundreds of years and thousands of miles. The complicated technical craftsmanship required to fix bright dyes to cotton, devised

Discover the history of chintz at the Fashion and Textile Museum



across centuries and using complex chemical formulae, meant that for many years chintz was a closely guarded secret, or preserve of the elite. However, by the 18th century it had become more widely accessible. The lightweight, washable, gaily coloured and boldly patterned cottons eventually became a sensation throughout England and across Europe. These developments resulted in the intricate, colourful flowers of chintz fabric being cherished and preserved by generations.

“Chintz: Cotton in Bloom” showcases some 150 examples of this treasured textile, originating from all around the world; from mittens to wall hangings and from extravagant 18th-century sun hats to stylish mourning dresses.

Arkham Hillbilly Single Launch

Friday, 28th May

12pm

Online at <https://www.youtube.com/watch?v=YkoU7idXOLO>

Admission: Free, though you might consider purchasing a download from Bandcamp

The Club’s own Darcy Sullivan, in his guise as the Arkham Hillbilly, releases his latest tune, *Doggone It, Dagon*. The handcrafted video will be going live on YouTube around midday and the track will thereafter be available from



Bandcamp. The AH sings songs about the Cthulhu Mythos of 1920s horror writer H.P. Lovecraft—who even today has a loyal cult following—in the style of country, bluegrass and occasionally country-rock. This latest ditty is very much in the 1950s Bakersfield style of country-rock’n’roll, and features a lovelorn protagonist whose girl has been stolen by the fish-god Dagon. It happens. The song has not gone down well with the cultists of the Esoteric Order of Dagon, and the Hillbilly’s attempt to

perform it as his webcast concert live from the Innsmouth Jamboree last year was, ah, interrupted just a few lines in. Extra points if you can spot all the arcane references, not just to Lovecraft’s books and period music, but also to 1950s teen horror movies and more. You can catch up with the Arkham Hillbilly’s back catalogue on Bandcamp at arkhamhillbilly.bandcamp.com.

Dom and the Ikos Trio
Friday 28th May
5pm–12am
Peggy’s Skylight,
3 George Street,
Nottingham NG1 3BH
Admission: £14 for the “highlight” show at 8.30pm;
£22 for the “twilight”
show from 6pm, which includes food. See peggysskylight.co.uk

If you’re a fan of the rolling rhythms of the music of New Orleans—arguably the birthplace of the blues and jazz—and you’re in the Nottingham area, check this out. Named after the classic song “Iko Iko”, the Ikos are the band of UK piano supremo Dom Pipkin. Pipkin has performed all over the world, as a solo piano player and with artists as diverse as David Byrne, Paloma Faith and Morcheeba.



plan to continue doing them monthly, on the third Wednesday of the month, after physical Club Nights resume on 7th July.) Each quiz is hosted by a different member of the Club. You’ll need the (free) Zoom app installed, which should launch automatically when you click on the meeting’s weblink. The meeting starts about 15 minutes early to allow people to register their teams if they haven’t already done so. The quiz will have six rounds with an interval, and each team can play their joker on one round in advance, which doubles the points they receive for that round.

Dancing with the Lost Generation: A Visual History of Parisian Dance in the Jazz Age
Monday 7th June
12am–1.30pm
Admission: Free but you must register on Eventbrite

Join the Art Deco Society of Los Angeles for a trip to Jazz Age Paris. Historian Walter Nelson will present a review of social dancing in Paris during the era between the wars when it was a mecca and refuge for artists, unconventional thinkers and dreamers from all over the world—the era when Paris brought Art Deco to the world in a city where everyone danced. The programme will focus on visual sources: photographs and, most particularly, film from the period showing how people of all sorts danced in the ballrooms, cafes, streets and dance halls of Paris. The programme will include dances such as the Foxtrot, Tango, Charleston, Valse Musette and Java.

Of course coming out of LA it will take place rather late in the day by UK time, not starting till midnight, but tickets are free. Once you register on Eventbrite, you will receive a link to use to confirm your registration on Zoom. You will use that link to attend the online event. You only need one link/registration per device you plan to use from your home.

NSC Quiz Nights
Wednesdays 9th, 16th, 23rd and 30th June
8pm
Online via Zoom
Admission: Free

What will probably be the last run of our weekly virtual pub quizzes. (There is a general

Keep an eye on the website’s events page for more details, but the Zoom link for the first quiz, on 9th June, is <https://us02web.zoom.us/j/89678377427?pwd=OGJQNvYrc1RhSGE0cktSa01INnFkQT09>.

Rhythm & Book: The Poetry of Jazz
Wednesday 9th June
8–9pm
Online via Zoom
Admission: £6 from the noisome-sounding





Finally open again with an extended run: "Noël Coward: Art & Style" at the Guildhall Art Gallery

an array of street food vendors plus the Basement Bar will be serving craft ale among other tipples and the Mansion Cafe will be operating a take-away service. They'll also have their ice cream trike out if it's sunny. Resident market band the Alvar Treefrogs will be busking on the grass, playing New Orleans sounds from the 1920s and 30s.

Clerkenwell

Virtual Vintage Fashion Fair

Sunday 13th June

11am–5pm

On Instagram at @clerkenwellvint

Admission: Free

Normally a physical fair full of stallholders in a civic hall, for the eighth month this event will go online via Instagram. The organisers explain: "Check out our instagram grid the day before our fair. There will be a post for each of our traders. Scroll through the posts to see if there is anything you like. Click through our posts to the trader's own instagram page and stories to view more items for sale and comment to purchase. *All purchases are between the seller and buyer.*"

Noël Coward: Art & Style

Monday 14th June–Thursday 23rd December
10.30am–5pm

Guildhall Art Gallery, Guildhall Yard,
London EC2V 5AE

Admission: Free, but booking required

Launched before Covid, then cancelled and rescheduled, "Noël Coward: Art & Style" celebrates the dazzling visual side of Coward's life and work by taking a fresh and vibrant look at the glittering world that he created. Bringing together never-before-seen materials from the Coward Archive, the exhibition demonstrates vividly the enormous impact that he and his

creative circle had on the fashion and culture of his time, and how his legacy and influence still resonate today. The world première of this new exhibition marks the 100th anniversary of Noël Coward's West End debut as a 19-year-old playwright. See www.cityoflondon.gov.uk/events/noel-coward-art-style.

Art Deco Artifice: Jewels in the Paramount Pictures Archives

Monday 21st June 21

12–1am

Online via Zoom

Admission: Free but

only for ADSLA

members; you can

join up online for

about \$40 a year (in

fact there are eight different membership categories)

Another late-night (for us) talk from the Art Deco Society of Los Angeles. Jaci Rohr, Jewellery Archivist at Paramount Studios, hosts this insider's look at her work with jewellery, costumes and props in this special event for members of the ADSLA. If you aren't a member, you can join online and get an invitation, which will give you details of how to join the talk.

Paramount Pictures is the only major film studio located in the heart of Hollywood and is



Hear all about Paramount's collection of Art Deco bling

the only studio to have a dedicated Jewellery Archive spanning over 100 years of Paramount's film history.

Paramount's cinematic stories cover every historical era from pre-history through the present and beyond into the

imagined future. The holdings in the Jewellery Archive reflect these time periods and we are lucky to have some wonderful examples from the Art Deco era—and even some films that were not set in the Art Deco period were influenced by the aesthetic.

www.hotjazzrag.com

In the last of dance teacher Nikki Santilli's online Rhythm & Book series of lockdown Wednesday night talks, Nikki herself will be looking at words in jazz. From the spiritual and earthy blues through the Harlem Renaissance poetry to jive talk and the experiments in combining jazz music and poetry in the 1950s—perhaps the most literal expression of the series' name, "Rhythm & Book".

It will be a Zoom talk, live only. I'm assuming you'll be sent the links when you buy your ticket (note that booking closes two hours before the talk begins).

So Last Century Vintage Market

Sunday 13th June

10am–5pm

Beckenham Palace Mansion, Beckenham Place Park, London BR3 1SY

Admission: Free

So Last Century returns with its vintage market at the Mansion (subject to government Covid restrictions and LA approval), with 30 of the best vintage traders, outside and inside the ground floor rooms of the Mansion. There'll be mid-century furniture, lighting, homewares and ceramics, original posters, prints, antique maps and charts, brocante, salvage, fashion, accessories and much more. There will also be

Paramount was the only studio to have a fine jeweller on staff. Working closely with the costume designers, directors and producers, the master jeweller produced a vast body of stock, used repeatedly for decades, and oversaw the tens of thousands of gems and jewels in the costume rental department.

jazz, swing dancing, cheap booze and a large, smooth floor in a handsome Hackney venue. Details are scant at the moment but there is a Facebook event.

Brandyn Shaw Live at Bridgnorth

Friday 26th and Saturday 27th June, Friday 2nd and Saturday 3rd July

9.35am–3.15pm
Severn Valley Railway,
Bridgnorth Station,
2 Hollybush Road,
Bridgnorth, Shropshire
WV16 4AX

Admission: £70 for a table for two, £140 for a compartment for four or £210 for a compartment for six

As part of the Severn Valley Railway’s “Step Back to the 1940s” weekend, vintage crooner Brandyn Shaw will be performing four sets during the day across both Saturday and Sunday, all at Bridgnorth Station.

Performance times for all days:

Morning: 09.35am–10.05am and 11.30am–12pm

Afternoon: 13.15pm–13.45pm and 14.45pm–15.15pm

Admission is limited due to Covid restrictions and safety—by ticket only. Tickets seem to book you your own compartment of socially-distanced table for the whole day, with

opportunities to get off and explore the stations and entertainment along the way. To book visit the SVR website at www.svr.co.uk.

Sexton Blake, Edwardian Detective

Sunday 27th June

9–10.15pm

Online via Facebook Live

Admission: Free with optional donation

SEVERN VALLEY RAILWAY

SEE BRANDYN SHAW LIVE AT

BRIDGNORTH

26th & 27th June - 3rd & 4th July 2021

Performance times for all days:
Morning - 09:35am - 10:05am - 11:30am - 12:00 noon
Afternoon - 13:15pm - 13:45pm - 14:45pm - 15:15pm

The Mildmay Jazz Club

Tuesday 22nd June–Wednesday 23rd June

5pm–1am

Mildmay Working Men’s Club, 34 Newington Green, London N16 8QL

Admission: £10 a night or £35 for a month

Vintage Arts Asylum, The Asylum Speakeasy and Tiger Rag Fridays seem to be working together to present a new weekly night of live



NSC Summer Party:

Brideshead Revisited Revisited

Saturday 7th August
7pm–12am

The Tea House Theatre, 139 Vauxhall Walk, Vauxhall, London SE11 5HL

Admission: Free to members, £5 for guests (refundable if they join the Club on the night)

Since 2020 was the 75th anniversary of the publication of *Brideshead Revisited* and

2021 will be the 40th anniversary of the TV adaptation, we’ve decided to make this the theme of our summer party. As usual there will be silly games (erm, watch this space), a complimentary buffet and our famous Grand Raffle. All welcome: entry is free for Members and just £5 for guests.

This is your chance to win a megaphone and a copy of *The Wasteland* and engage in fierce contests doubtless involving Action Man dressed as a Catholic priest.

I’m sure there will be costume ideas beyond cricket whites and teddy bears... More details to come.

The Don’t Go Into the Cellar Theatre Company present a live broadcast, for one night only, of *Sexton Blake, Edwardian Detective*, only on Facebook Live. The performance will be free to view but please consider donating the cost of a ticket to the troupe’s Go Fund Me page: www.gofundme.com/f/t85qfb-don039t-go-into-the-cellar. Not exactly sure what the link is to watch the stream, but they have a Facebook page at www.facebook.com/CellarTheatre so it’s probably there.

1890s Hampstead Heath Picnic

Saturday 3rd July

12–7pm

(Precise location TBA)

Hampstead Heath, London NW3 2QD

Admission: Free but bring your own picnic food

Dress: 1890s picnic attire

The newly-minted Society of Salome’s first event. Does pretty much what it says on the tin:

gather somewhere on Hampstead Heath with picnic food to loll and promenade. All welcome, but please respect the dress code. Keep an eye on the Facebook event for announcements.

In Air and Fire

Until 12 September 2021

10am–5pm

Royal Air Force Museum London, Grahame Park Way, London NW9 5LL

Admission: Free, but prebooking required

A collection of work exploring artists’ responses to the Battle of Britain and the Blitz (July 1940–May 1941) as they depicted evolving machinery, communications and urban landscapes, shaped by what was an unprecedented “war in the air”. See rafmuseum.org.uk/london. The exhibition features works by Official War Artists, including Paul Nash, Graham Sutherland, Carel Weight, Anthony Gross, Richard Eurich and Eric Kennington.

The Painted Hall in the Old Royal Naval College on my manor, Greenwich in south-east London. Back in August it hosted Luke Jerram's sculpture *Gaia*, a huge model of the earth spinning in space and I'm pleased to say it has returned. The hall itself is worth the visit but if you want to catch *Gaia*, it's here from 30th May till 1st July

